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translation taken as a whole is such as would disgrace a schoolgirl. The translator does not betray as much knowledge of the French language as may be acquired in the first elementary course in French in a Grammar School. She does not know a negative statement from a positive, a noun from a verb, a masculine pronoun from a feminine. The moods and the tenses of the verb are unknown phenomena to her, and again and again to individual words are given meanings that are purely imaginary, or else the words are simply dropped out of the text, so that very strange lacunae appear in the English book. Moreover, the translator has not the slightest knowledge of the Greek language or of Greek archaeology, so that common Greek words and familiar masterpieces of ancient sculpture and painting appear in her version often in an unrecognizable masquerade. She takes no pains to copy accurately the names and references in the French work; indeed, there is no question of accuracy, but the marvel rather is that so many mistakes could possibly be made. For example, in a list at the end of the book of the six hundred figures of the text with a statement of the sources whence they were derived, I have noted not less than 358 errors, some totally misleading, others merely the omission of the French accent.

If this work were an original production, it would simply be cast aside as a stupid joke, in spite of the publisher's price of \$3.00, but, as it purports to be a translation of a dignified and notable French book, sufficient space must be taken to condemn it unsparingly. Almost every page reveals the translator's ignorance of French. So, on page 257 each of the seven paragraphs, with the exception of one of three lines, expresses just the opposite of the original or an absurd version of it. The few passages that will now be quoted to show the character of the work are taken almost at random from all parts of the book and are selected for their brevity as much as for anything else.

French edition, paragraph 44, page 33: *Les femmes grecques ne saisissent pas à main pleine, comme nos élégantes, la partie postérieure de la robe; ce n'est point de la boue ni de la poussière qu'elles se garent. Leur geste n'est qu'une coquetterie qui embellit la démarche, y introduit une certaine eurythmie et devient souvent, par son inutilité même, un geste nettement orchestrique.*

Translation, paragraph 44, page 27: The Greek woman made the gesture with great elegance, gathering up a handful of the fabric at the back to keep it from touching the ground and thus becoming soiled. The gesture is not one of coquetry, used to make the walk more attractive, but it introduces a kind of eurythmy, so that, when it ceases to be a gesture of utility, it is frankly a dance-movement.

Here not only are statements made in the translation that are just opposite in meaning to the language of the original, but the lucidity of the French becomes nonsense in the English version.

Another pair of parallel passages will illustrate how incomprehensible the English has become through ignorance of the simplest French words.

French edition, paragraph 56, page 42: *Un laquais de comédie, qui veut faire comprendre au spectateur quelle récompense il attend de son maître, et quel en sera l'instrument, se frotte le dos avec la main: c'est une métonymie.*

Translation, paragraph 56, page 33: What does the spectator at a comedy understand when one of the characters rubs the back of his hand? It is a metonymy.

These are not isolated instances of mistranslation. The entire book is a travesty on the original. I have made note of one hundred passages in which the translation makes statements exactly contrary to those found in the French. Equally frequent, too, are other errors of reference and citation, of Greek and archaeology. Only one example will be presented. The Greek author Athenaeus is mentioned six times in Emmanuel's book; in the translation he is called, on page 5, "Athenatus"; on page 23 he is "Athenus", on page 93 he becomes "Athenian"; on page 230 the name is omitted and the whole paragraph becomes nonsense; on page 239 we have "the Athenians"; on page 270 his name is omitted but his work is mentioned.

COLUMBIA UNIVERSITY.

T. LESLIE SHEAR.

THE NEW YORK CLASSICAL CLUB

The New York Classical Club (formerly The New York Latin Club) will meet on Saturday, November 3, at noon, sharp, in the Students' Hall of Barnard College, Broadway and 177th Street, New York City. Luncheon will come at one o'clock. Addresses will be made as follows: Dr. John H. Finley, *An Old Eclogue with a New Application*; Dean A. F. West, *How to get Results from the Classical Conference at Princeton*; Marquis of Aberdeen and Temair, *Struggles with the Classics at St. Andrew's and Oxford*.

Those wishing to attend the luncheon are requested to communicate with the Treasurer, Dr. W. F. Tibbetts, Curtis High School, New Brighton, Staten Island, in advance.

CLASSICAL CONFERENCE AT VASSAR COLLEGE

On Saturday, December 1, from 9.30 to 12.45, there will be a Classical Conference at Vassar College, in connection with the annual meeting of the Association of Colleges and Preparatory Schools of the Middle States and Maryland. The programme follows:

Cumae in Legend and History, Professor Elizabeth H. Haight, Vassar College; The Function and Future of Classics in the High School, Miss Jessie E. Allen, President of The Classical Association of the Atlantic States; The Actual Situation of Latin in the Colleges, Dean Mervin G. Filler, Dickinson College; The Study of Horace, Professor N. G. McCrea; A Phase in the Development of Prose Style among the Romans, Professor Charles Knapp; The Higher Utility, President Charles A. Richmond, Union College; The Classic and the War, Dean Andrew F. West.